

## Manuscript Preparation And Style

*I Tatti Studies in the Italian Renaissance* is edited according to the *Chicago Manual of Style*, 16th edition (Chicago, 2010).

1. **Manuscripts should be arranged in the following order:** text, appendixes, notes, tables, figure legends. Of course, not all manuscripts will have all of these components.
2. **The entire manuscript must be double spaced**, including all epigraphs, block quotations within the text, and notes, as well as any appendixes, tables, and figure legends.
3. **Page numbers** should appear in the top right-hand corner of each page.
4. **Paragraphing** should be indicated with indentations, not with extra space between paragraphs.
5. **Section headings** may be included if desired. However, there should be none for the initial section (esp. not “Introduction”), to facilitate typesetting the opening decorative text for every article.
6. **Italics** should be indicated with an italic typeface, not underlining. Please note that University of Chicago Press style discourages the use of italics for emphasis.
7. **Quotation marks** should always be double, not single; single quotation marks should be used only to set off quotations within quotations.
8. **Punctuation with quotation marks:** periods and commas at the ends of quotations should go inside the closing quotation mark. Other punctuation (colons, semicolons, question marks, exclamation points) should go outside unless part of the quotation.
9. **Block quotations should generally be restricted to quoted material of more than 100 words.** Shorter quotations should usually be run into the text.
10. **Notes** must be provided in the manuscript in the form of endnotes. (They will be typeset later as footnotes, but the manuscripts must be processed with endnotes.) No individual note should be longer than one manuscript page, as this makes it difficult for the typesetter to keep note numbers and note text on the same printed pages. Notes should begin in the manuscript on a separate page following the text and should be numbered consecutively. For examples of [note style](#), see below.
11. **Acknowledgments** should be given in an initial unnumbered note; the text for this note should appear on the first page of endnotes before the first numbered note.
12. **Appendixes** must be typed with full double spacing and should be placed immediately after the text, preceding the notes. These pages should be numbered consecutively with the rest of the manuscript.
13. **Tables** should be placed after the notes; each should begin on its own separate page. Tables should be prepared according to the University of Chicago Press’s Guidelines for Tables.
14. **Figure legends** should appear together on a separate page, double spaced, at the end of the manuscript. For examples of [legend style](#), see below.
15. **Figures** must be in an electronic format, print ready. For more information, see the University of Chicago Press’s Guidelines for Artwork. Contributors are responsible for obtaining any necessary permissions.

## Figure Legend Style

Each legend should include the following information when applicable: maker or artist; formal or descriptive title; place or printed source, with full publication information; date; medium; dimensions; provenance or current ownership.

### Examples

Documented object

Figure 1. William Charles, *The Cat Let Out of the Bag*, New York, 1808. Etc New York Public Library.)

Attributed object

Figure 2. Covered bowl, attributed to Wistarburgh Glassworks, Salem Co., N Museum; photo, author.)

Anonymous object

Figure 3. Doorway from Rose Tavern, Baltimore, ca. 1810. (Baltimore Muse

Reproduction from a

Figure 4. *Variations in Bases and Ionic Capitals*. From Isaac Ware, *Comple*

published source

and Albert Museum, London.)

Figure 5. Detail of *A General Map of the British Colonies in America*. From plate 18. (© National Gallery, London/Art Resource, New York.)

Miscellaneous

Figure 6. Main hall, Harbor Hill, Roslyn, Long Island, NY, 1902. (Photo from Collection, Museum of the City of New York.)

## Note Style

### Journal article

Author's name; article title in quotation marks; journal title in full, underlined; volume number; year of issue; inclusive page numbers of article; specific page(s) cited, if applicable.

Example:

1. Robert O. Paxton, "The Five Stages of Fascism," *Journal of Modern History* 70 (1988): 1-23, 19.

### Book

Author's name (or editor's name, if no author); book title, underlined; city of publication; year of publication; specific page(s) cited, if applicable. (Note: publishers' names are not included.)

Examples:

1. Alvin Jackson, *Ireland, 1798-1998* (Oxford, 1999), 26.
2. Anthony Molho and Gordon Wood, eds., *Imagined Histories: American Historians Interpret the Past* (Princeton, NJ, 1998).

### Book in a series

1. Hannah Barker, *Newspapers, Politics, and Public Opinion in Late Eighteenth-Century England*, Oxford Historical Monographs, ed. Robert R. Davies (Oxford, 1998).

2. Jonathan Davies, *Florence and Its University during the Early Renaissance*, Education and Society in the Middle Ages and Renaissance, ed. Jürgen Miethke et al., vol. 8 (Leiden, 1998), 115-16.

### Translated book

1. Daniel Roche, *France in the Enlightenment*, trans. Arthur Goldhammer (Cambridge, MA, 1998).

### Multivolume work

1. Samuel E. Finer, *The History of Government*, 3 vols. (Oxford, 1997), 1:583.

### Chapter in an edited book

1. Ruth Ben-Ghiat, "Liberation: Italian Cinema and the Fascist Past, 1945-50," in *Italian Fascism: History, Meaning, and Representation*, ed. R. J. B. Bosworth and Patrizia Dogliani (New York, 1999), 83-101.

### Dissertation or thesis:

1. Suzanne L. Marchand, "Archaeology and Cultural Politics in Germany, 1800-1965: The Decline of Philhellenism" (PhD diss., University of Chicago, 1992).

### Archival citation:

1. Berenson to Gardner, Rome, October 23, 1943, Bernard and Mary

Berenson Papers, Biblioteca Berenson, Villa I Tatti—the Harvard University Center for Italian Renaissance Studies (hereafter BMBP).

**Subsequent citations:**

12. Ben-Ghiat, "Liberation," 49.

[Note use of author's surname and short form of title.]

Use "ibid." (NB: roman) to refer to a single work cited in the note immediately preceding. Do not use when the preceding note contains more than one citation.

Do not use "op.cit." or "passim" or "as in n. 10" in your endnotes.

Short titles should contain key words from the main title. An initial *A* or *The* is usually omitted. The order of the words should not be changed (e.g., *Daily Notes of a Trip around the World* should be shortened not to *World Trip* but to *Daily Notes*). Titles of four words or fewer are seldom shortened. The short title is italicized or set in roman and quotation marks according to the way the full title appears.

**Miscellany:**

- Always give first names (or initials, although full name is preferred) of authors, not just surname, at first full cite of every unique work
- One publication city only; no publisher name
- Title is separated from subtitle(s) by colon, then semicolon, not periods
- Use Arabic numerals for citation elements, except when widely accepted/expected convention for classical works
- Superscript numbers for editions should be used sparingly and only for classical works
- Like *ibid.*, *r* and *v* (for *recto* and *verso*) are roman, not italic
- Use valid, working URLs only, with no access dates
- "cf." means compare; "e.g." means for example
- Dates throughout article text or footnotes should be in month-day-year order

For more detailed information on note forms, see the *Chicago Manual of Style*, 16th ed., chap. 14.

## Foreign Languages

### Foreign Titles

For foreign titles of works, whether these appear in text or notes, capitalize only the words that would be capitalized in normal prose—first word of title and subtitle and all proper nouns. That is, use sentence style. Titles of works in languages that use the Latin alphabet (including transliterated titles) are set in italic or roman type according to the principles set forth in *Chicago Manual of Style (CMS)*, 16th ed., 8.154–95—for example, books and periodicals italic; poems and other short works roman. Use English for all publication details (city, vol., bk., chap., etc.) but title of work cited or title of journal and archival-specific elements *filza/filze* and *busta*.

### Foreign Words and Phrases (foreign words and phrases that remain so vs. those that have slipped into English usage)

Any word or phrase listed in Webster's 11th has been accepted into standard English usage and should not be italicized (exception: *sic* should always be italicized, in accordance with *CMS* 13.59). A full sentence or more in a foreign language should be roman. Quoted words or phrases in foreign languages should be set roman unless there is some special reason for italics.

### **Translated Title of a Work in Text or in Discursive Text in a Footnote (NB: parentheses)**

In 1869 he published a book entitled *Sha'arei Hayyim* (The gates of life). **Exceptions can be made for capitalization and use of italics if the translation is itself a published work, especially if the translation is very well known or if the author goes on to discuss both published versions; for example,** He became famous with his novel *Im Westen Nichts Neues* (*All Quiet on the Western Front*).

### **Translated Title of a Work in a Footnote Citation (NB: brackets)**

<sup>15</sup> Gideon Aran, *Kanaut datit: Hebetim soziologiim* [Religious zealotry: Sociological perspectives] (Jerusalem, 1999).

## **Appended Translations**

Source of English translations of quoted material must be specified. If translator is the article's author, state in a footnote early on, for example, "Unless otherwise noted, all translations to English are my own."

### **Isolated Words and Phrases in Text (see CMS 6.93, 7.50)**

German citizenship was defined by law of racial descent (*jus sanguinis*).  
On the evening of the mid-November *Ausbürgerung* (removal of citizenship)...

**Also acceptable,** *Blut*, or "blood," was the rule.

### **Isolated Words and Phrases within a Quotation**

The ethnographer must "restore to other men the meaning of their actions [*le sens de leurs comportements*], one of the many things the colonial system has robbed them of."

**But if the appended translation is part of the original quotation, leave as is:** He concludes, "A rich native (*indigène*) is leaving the mosque."

### **Full Translation Following Run-in Quotation (NB: Verbatim foreign quotations—or foreign originals appended to quoted English translations—are set in roman, not italic, regardless of length, contra isolated words and phrases above; see CMS 13.73–74)**

Guinizzelli asserts that Arnaut excelled all others in "versi d'amore e prose di romanzi" (verses of love and prose of romances).

Guinizzelli asserts that Arnaut excelled all others in "verses of love and prose of romances" (versi d'amore e prose di romanzi).

### **Full Translation Following Block Quotation (NB: square brackets)**

Es ist das Zeitfieber sagte der Fremde das einige auch das Fieber der Zeit ... ; andere nennen es das Zeitungsfieber, denen ich auch nicht entgegen sein will. Es ist eine böse ansteckende Krankheit die sich sogar durch die Luft mitteilt. [It is the time of the fever, the stranger said, which some people call the fever of time ... ; others call it the newspaper fever, which one couldn't contradict either. It is a malicious, contagious sickness, which communicates itself even through the air.]

### **Quotation (Block or Run-in) in Text, Full Translation in Footnote (NB: use quotation marks in footnote, regardless of whether block or run-in in text; see CMS 13.75)**

Es ist das Zeitfieber sagte der Fremde das einige auch das Fieber der Zeit ... ; andere nennen es das Zeitungsfieber, denen ich auch nicht entgegen sein will. Es ist eine böse ansteckende Krankheit die sich sogar durch die Luft mitteilt.<sup>45</sup>

<sup>45</sup> "It is the time of the fever, the stranger said, which some people call the fever of time ... ; others call it the newspaper fever, which one couldn't contradict either. It is a malicious, contagious sickness, which communicates itself even through the air."

**For more detailed information on foreign languages, see *CMS*, esp. 14.107–10 (on citations of works) and 11.3–8 (on general in-text use of non-English languages).**